

# Comedies

NOT only was the "Glad" play at the New National a capital entertainment with refreshing freedom from any fear of the unpleasant, but it was an interesting example of the stage as a reflex of current thought. Pollyanna is the goddess of modern optimism. Her manifestations are those often employed in modern literature, the reiteration of an idea in varied and effective form until it is accepted largely on the face value of its phraseology. Her optimism is fortified by a persistence which in a child less lovely of nature might become a fault. But she is an irresistible glimpse of sunshine, who glides the platitudes of cheerfulness with her radiant and hides the edges that hard experience may have chipped and worn away.

"Pollyanna" was written and dramatized by women. The play would have betrayed the fact even if it had not been announced. Only the feminine mind could have understood so thoroughly the mental processes of the exceptional child. It is no more likely that a man could have written "Pollyanna" than that a woman could have written "Tom Sawyer." The directness of reasoning and the swiftness of impression of the alert child mentality is beautifully illustrated in Pollyanna's reply to her guardian aunt after hearing the rigid program of duty arranged for each day.

"Why," says Pollyanna, "you haven't left me any time to just live!"

But Pollyanna does live; and at a wonderful rate. She does not spoil her "glad game" by taking it too seriously. She does not try to use her "optimism" as an oil stove to light a cellar, but boldly claims the sunshine that is hers by right, and gives to natural impulse its full share in molding her destinies. She plays truant to reach the house of the grouchy gentleman who is to serve as an object lesson in the demonstration of her cheerful powers. And when she is stricken with physical misfortune, she does not seek to disguise her unhappiness by too much display of patient resignation. Her sorrows are as real as her happiness. The play charms more because of its truthful analysis of the child heart and mind than because of its cheerful exhilaration. In fact, there is much pathos and sentiment in the play, and many a moistened handkerchief in the audience. Even in the play the gladness cannot be taught without the experience of tears.

It is seldom that so good a company is assembled for the presentation of so light a drama. Miss Collinge gives delightful personality to the title role and the surrounding characters are given the noise and distinction such as players Herbert Keely, Effie Shannon and Arthur Forrest can command. It was the first acquaintance that many people had with Mr. Forrest as an actor conventionally attired. His performance in "Pollyanna" will not prevent him from being chiefly identified in recollection with Petronius in "Quo Vadis" and the button molder in "Peer Gynt." The even excellence of the company is an evidence of the association with the production of George Tyler, whose name was so long synonymous with "Lieber & Co." His remarkable series of productions, commencing with "The Christian" in this city, were largely dependent for their success on the discrimination with which they were cast. "Pollyanna" reflects the penchant for the book play which gave to the stage "The Children of the Ghetto" and, by way of humorous contrast, "Mrs. Wiggs of the Cabbage Patch." The enthusiasm with which Pollyanna reflects in the presentation as well as in the writing would indicate that Tyler is something of an optimist himself.

**PHILANDER JOHNSON.**

Three Waifs.—Jack Davis, who will portray Chad, the boy, a sturdy, self-reliant little chap, born of the forests, "without a pappy and without a mummy," in "The Little Shepherd of Kingdom Come" was last seen here as Titty in "The Blue Bird" two years ago. He has since made a spectacular tour of the country in that role, having succeeded Burford Hampden. One of his first experiences, as a boy, was in "Snow White," under the management of Winthrop Ames. But when that manager produced "The Blue Bird," Jack joined the organization as a boy of nine and worked up to having the chief role, when about thirteen years of age.

**POLIS**

A modernized version, so far as fashionable gowns are concerned, of the old-time comedy will be given by the Popular Players when "Clothes" is presented at Poli's tomorrow night.

Maudie Gilbert, the new leading woman, will appear as Olivia Sherwood, the character in which Grace George made a success, resulting in a run at the Manhattan Theater, New York city.

The four acts of "Clothes" call for beautiful stage settings and elaborate gowns, and these essentials will be supplied with "magnificent magnificence" at Poli's this week.

**B-F KEITH'S**

Adelle Rowland will appear for a limited engagement in Keith vaudeville. She will give "Story-Songs" in character costumes, the authors writing especially for her being Dave Stamper, Gene Buck, Jerome D. Kern and Schuyler Green. Dave Stamper is making the tour as accompanist. Frank McIntyre of "The Traveling Salesman" fame will be seen here for the first time, with a comedy by George Hobart called "The Hat Salesman." Amelia Stone and Armand Kelley will give "Mamelle Calypso," with story by Edgar Allan Poe.

Wolf and lyrics and music by Mr. Kalisz. Will Oakland, lyric tenor, and his company will present "At the Club," by Jean Hays and George L. Hotsford, and Charles Howard, assisted by Kernan Cripps and Margaret Taylor, will appear in "A Happy Combination," Dolores Valletta and her Indian Lope and Pats; Mae Dolly and Charles Mack in a kaleidoscopic musical revue; Myrie and Delmar in "Over the Garden Gate"; the pipe organ recital and the Pathe news pictorial will be other attractions.

**GAYETY TODAY.**

The entire company of Barney Gerard's "Follies of the Day" will take part in the concerts at the Gayety Theater at 3 and 8 p.m. today. All of last week's hits will be repeated, including Gertrude Hayes and her four dancing brickpots. The orchestra will play special music before and after the show.

**John McCormack at Poli's.**

John McCormack, the Irish tenor, assisted by Donald McBeath, violinist, and Edwin Schneider, pianist, will make his last appearance in Washington this season at Poli's Theater, Tuesday afternoon, at 4:30 o'clock, under the management of Mrs. Wilson-Greene. His program follows: Aria, "Un' auro Amorsosa" (from "Cosi fan tutte"), Mozart; Mr. McCormack, (a) "Mennu," Haydn; (b) "Deutscher Tanz," Mozart; Mr. McBeath, (a) "My



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**MAUDE PAY THURSDAY.**

Maudie Pay, the California soprano, who sang with such success at the Metropolitan a few weeks ago, will be heard in recital at the New National Theater Thursday afternoon at 4:30 o'clock. The program follows: "Air of Donna Anna" (from "Don Juan"); "Mozart"; "Quella Fiamma, Marcello" (1789); "O Boccia Dolorosa," Sibelius; "L'Absence," Berlioz; "Crepusculo," Massenet; "Sleep, Oh Sleep," from "Semle," Haendel (1685); "Long, Long Ago," F. Haynes Bayly (1777); "Pastoral," Carey (Old English); "Land of the Leal," Arthur Foote; "Komm wir wandel zusammen," Cornelius; "Immer Leiser Wird Mein Schummer," Brahms; "Ständchen," Brahms; "Cacile," Richard Strauss. Mrs. George Eustis will be at the piano.

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**Waldron's Burlesquers.**

Song and jest, hilarity and frivolity, dancing and prancing, but above all, the exploitation of the eccentricities of the two leading comedians, are the features of Charles Waldron's Bostonian Burlesquers at the Gayety next week. This company, in its four seasons of existence, has established a new standard in its own particular line of burlesque and vaudeville. It has a complete new scenic outfit and costumes, which help in effective stage pictures. The comedians are burlesque artists of recognized merit, while the female members of the company meet all requirements. Wholesome humor characterizes "The Isle of Nothere," the musical farce-comedy, of which Frank Pinney is both the star and the author. Kitty Mitchell is the star of the comedy, "The Isle of Nothere," the musical farce-comedy, of which Frank Pinney is both the star and the author. Kitty Mitchell is the star of the comedy, "The Isle of Nothere," the musical farce-comedy, of which Frank Pinney is both the star and the author.

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